



—So Long photo

EARLIER THIS YEAR, THE VICAR OF THE PRINT SHOP discovered a latent sex perversion deep in the hearts of The Gateway staff and tricks just haven't been the same since. Being forced by grey-faced administrators to rut our abnormal urges into socially-acceptable activity, we spent the year playing safe little games of Tyndally-winks. Above you see the results folks;

a year of repression does this to normal people. Believe it or not, this haggard and stoned group of people were once upon a time bubbly little children like yourself. But they have desecrated their bodies and screwed up their minds during a year of self-denial. The smiles? They are all high on thoughts of Chairman Max.

dr. tyndalls

The Gateway

are beside themselves

VOL. LX, No. 72 THE UNIVERSITY OF ALBERTA, EDMONTON, CANADA
FRIDAY, MARCH 13, SIXTEEN PAGES

Printing services as censor defended

Tyndall sees differences in censorship, refusal to print

By Elaine Verbicky
 Dr. D. G. Tyndall, vice-president finance of the university, took it on the chin Thursday afternoon in SUB theatre.
 In a public forum sponsored by The Gateway, he attempted to answer charges that he had censored the student press.
 "I oppose all forms of censorship," Dr. Tyndall said firmly, and listed his memberships in a number of civil liberties associations to back up his statement.
 However, he added, as a university vice-president, he must be concerned with protecting the public image of the university.
 Sitting with him on the panel were Gateway editor Al Scarth, Edmonton lawyer Barry Chivers, and Gateway staffers Brian Campbell and Sid Stephen.
 Printing Services director J. R.

Grant had agreed to appear on the panel but announced Thursday morning he would not do so.
 Mr. Scarth opened discussion by relating two incidents of what he termed censorship of The Gateway by the university administration.
 The first instance occurred last November, he said, when Mr. Grant refused to print a page four cartoon which used sexual metaphor to comment on the Vietnam war.
 When Mr. Scarth appealed the decision, Dr. Tyndall, Mr. Grant's superior, supported the refusal to print the cartoon on the grounds it was obscene.
 The second instance occurred last week, when Mr. Grant, again supported by Dr. Tyndall, refused to print two photographs for page eight.



—Dave Hebditch photo

GATEWAY ON THE RIGHT, TYNDALL ON THE LEFT

... God, what a switch

The photos were of some off-color publicity gimmicks being used by students in the Faculty of Law to advertise the Law Formal.
 Dr. Tyndall said he did not consider his action to be censorship.
 "There is a difference between censorship and a refusal to print," he said.

Defining censorship, he said it involves two things—an authority ordering a publication not to print, and the applications of sanctions to enforce the order.
 The university had not used sanctions against The Gateway, he maintained.
 "The university does not publish The Gateway. We are just printers," he said. "A printer has

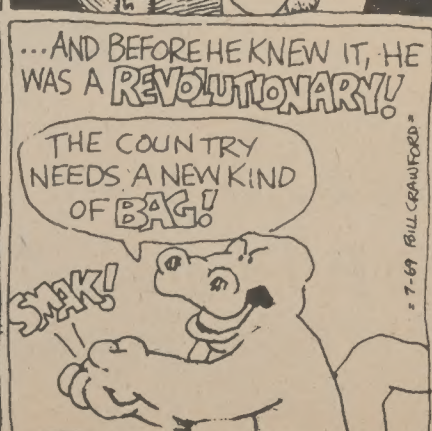
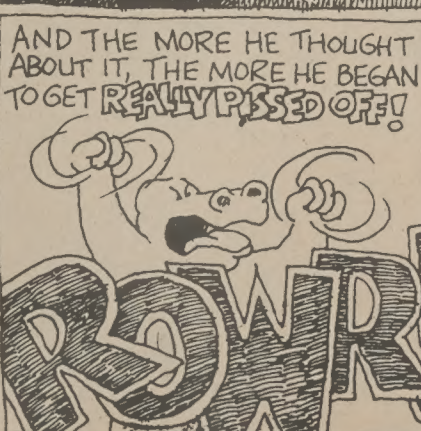
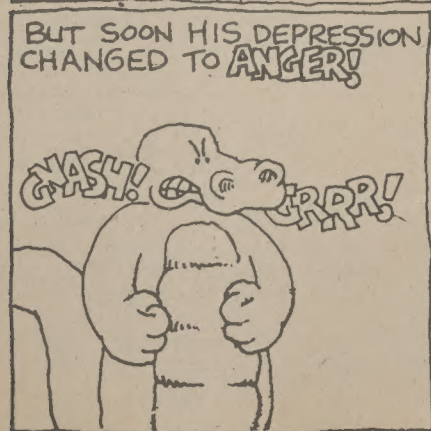
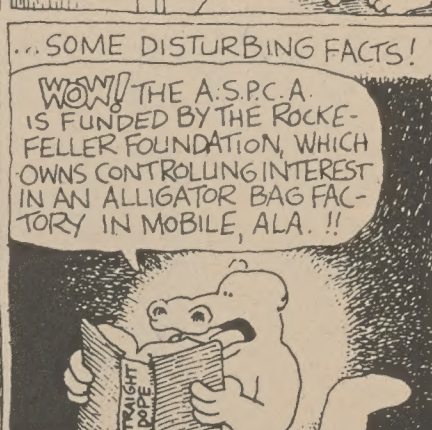
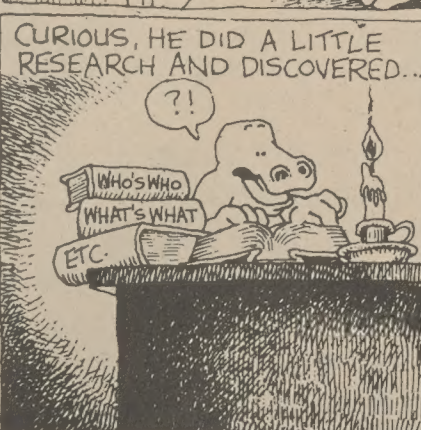
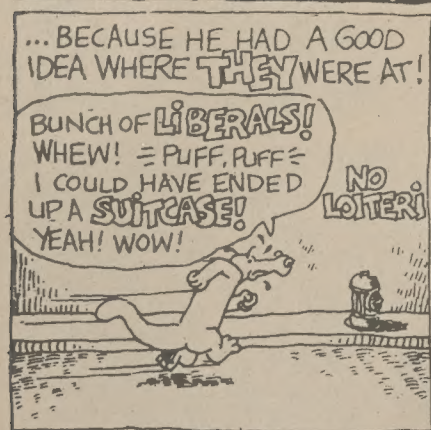
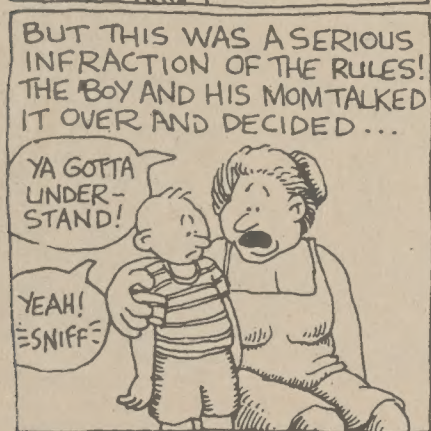
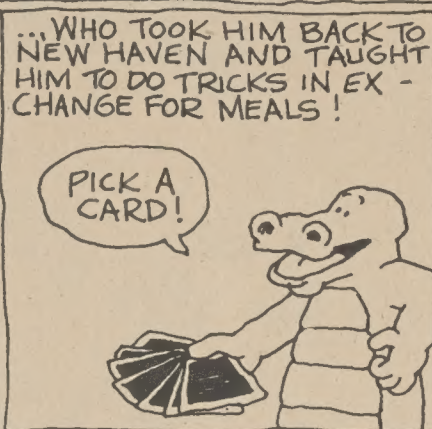
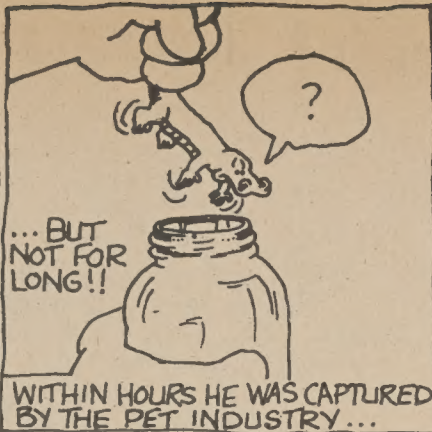
the right to pull back from printing something if he fears a criminal charge of libel, obscenity or what have you."
 Because he wished to protect the university from criminal charges of printing obscenity, he upheld Mr. Grant's "reasonable decision" in the two cases.
 "This is a conservative prov-

Cont. on page 3

RUFUS-

THE RADICAL REPTILE

CHILDHOOD AND EARLY YOUTH



Censor paper for image?

Cont. from page 1

We have a conservative government, and a very conservative judiciary. In this province, it is very dangerous for the university to print anything that could be considered obscene," he explained.

However, as a private citizen, he said, "I will join any organization dedicated to getting the censorship laws off the books."

"Nothing is inherently obscene under the law. Obscenity depends on methods of dissemination and the audience to which the material is addressed," said Mr. Chivers.

"I think we should remember that the average age of U of A students is probably about 20 years—at a conservative estimate. And The Gateway publishes in an academic community."

He said he doubted if any of the material under question would be judged obscene in a court of law.

"We have *de facto* censorship here," said Gateway staffer Brian

Campbell. "The Gateway publishes to meet a deadline. If you refuse to print something, you don't need any other sanction to enforce the order."

Mr. Campbell said he believed the administration's action was contrary to the spirit of the university.

"This university has a motto—whatever things are true. The Gateway does not print falsehoods. It does not exploit sex and violence. Last Thursday, what we wanted to print was not falsehood. It was there. It was news."

"It said something about the state of mind of people graduating from this university. It may have been startling, but it was not obscene."

"Why do we as students have to stay within the confines of the university as defined by a conservative society?" Mr. Campbell demanded.

He said the pictures should have been printed.

"They were important. They

proved we have not gotten rid of Victorian hangups in a very important place—the law faculty."

Dr. Tyndall stated the administration would be "glad—very glad" if The Gateway would find an off-campus printer and relieve the university of legal responsibility for the paper's content.

He mentioned a letter written last week by President Max Wyman to editor Scarth, offering an administration grant to help The Gateway publish off campus.

"If Dr. Tyndall believes in freedom of the press," responded Mr. Scarth, "he should help us have the freest press in Edmonton here in the academic community."

"That letter was basically a bribe. Getting The Gateway off campus is the worst kind of liberal sell-out."

He added that most commercial presses in Edmonton could not do as good a job as university print shop, and that the only off-campus printer capable of maintaining reasonable print quality was very conservative, and liable to apply the same censorship.

He and Mr. Chivers asked

that the administration adopt students' union president David Leadbeater's suggestion of an appeal committee for printing disputes—a committee that would have final recourse to the courts and thus remove the legal burden of decision from the administration.

After the debate, a source close to the Board of Governors indicated the board may be about to institute such an appeal committee.

Mr. Campbell objected strongly to the idea of off-campus printing.

"Is this an attempt to dissociate student journalism from the university? If this is so, why?" he asked.

"It takes a considerable amount of mental gymnastics to imagine that the university has an inside and an outside and that they are different," he said.

The administration's attempt to rid itself of The Gateway is an attempt to preserve a false front for the benefit of society, he added.

A questioner from the audience spoke to Dr. Tyndall.

"You say you privately oppose censorship," he said. "Yet, in your public position you are a censor. Don't you think the best way you can change the censorship laws is to let The Gateway print its material, let someone bring a suit which you could fight?"

Dr. Tyndall paused a moment before replying.

"You have been a little personal," he said. "I will be personal in replying."

"I have considered resigning my position as vice-president finance, because to invite a suit as you suggest would be irresponsible."

"As vice-president of the university, it is not up to me to change the laws of Canada. As a private citizen, yes, it is."

Another member of the audience stood up to the floor microphone, saying, "Dr. Wyman, the middle road you are trying to take exists only in the dictionary. It is called semantics."

"You suggest The Gateway publish off campus."

"That way, you have your job, and you don't need to worry about being a hypocrite."

Gateway staffer Ron Dutton asked Dr. Tyndall to define obscenity.

"Obscenity is that which degrades the human spirit," said Dr. Tyndall. "I think Mr. Scarth and I are agreed that the photographs were in this sense obscene. Perhaps you don't agree."

"Everyone has to make up his own mind about this kind of thing."

Another speaker from the floor asked Dr. Tyndall if he thought Playboy was obscene by the same definition.

"Yes," replied Dr. Tyndall, "but I fail to see how that is relevant to this issue."

"Playboy is sold in the University Bookstore," said the questioner. "Why do you censor The Gateway and not the bookstore?"

"I'll have to go take a look," said Dr. Tyndall. "Perhaps I should speak to the store manager."

The final question came from the floor.

"What is more important to you, Dr. Tyndall—your moral stand or your job?"

"That's a difficult question," said Dr. Tyndall.

"You do tend to have conflicting goals as you get older."

"Maybe I'm schizophrenic."

short shorts

Do as the Romans do—free

A full bursary will be awarded to a student of Italian origin for the purpose of attending the U of A Summer School in Rome. Applications may be obtained from the Department of Romance Languages, Arts 103, from 8:30 a.m. to 4:30 p.m.

TODAY

MATH CLUB MEETING
The Math Club will meet at 2:30 p.m. in the Campus Tower's Undergraduate Lounge.

STUDENT CINEMA

Student Cinema will show "Coogan's Bluff" at 7 and 9 p.m. in SUB theatre.

ANTI-WAR CONFERENCE

University of Alberta Vietnam Action Committee will present Stephanie Coontz as the keynote speaker from 12 a.m. to 3 p.m. in SUB theatre.

ANTHROPOLOGY FILM FESTIVAL

The Anthropology Club will hold a film festival on Friday from 7 to 11 p.m. and on Saturday from 10 a.m. to 5 p.m. in TL-12. One ticket is good for both showings. Tickets are \$1 for adults and 75 cents for students.

JUMP-UP DANCE

There will be a Calypso-type dance from 9 p.m. to 1:30 a.m. in the Hazeldean Community Centre. Music will be by the "Tropical Playboys Band." Admission is \$2 per person and food will be served free.

ROOM AT THE TOP

Room at the Top presents Paul Hann from 9-12 p.m.

SATURDAY

LA SOCIETA ITALIANA
The society will hold their regular meeting at 8 p.m. at 11112-87 Ave.

EDMONTON FILM SOCIETY

The Edmonton short film festival will be held Saturday from 12 a.m. to 4 p.m. and Sunday from 12 a.m. to 6 p.m. at the Edmonton Art Gallery. Locally produced films will be shown.

U OF A RIFLE CLUB

The Rifle Club will elect their executive from 1 to 6 p.m. at Eastglen Comp. This is the second last meeting of the year.

"RECONCILIATION IN REVOLUTION"

Dr. Myron Augsburger will speak on "Reconciliation in Revolution" at 3 p.m. in the Meditation Room.

SUNDAY

FIRESIDES
LSM will hold Firesides at 8 p.m. at 11122-86 Ave. Prof. Art Davis will speak on "Canadian Racism."

STUDENT CHRISTIAN MOVEMENT

There will be an "open" general meeting of the SCM at 8:30 p.m. in SUB Meditation Room with an open invitation for those students wanting to become involved with the organization next year.

STUDENT CINEMA

Student Cinema presents "Psycho" in SUB theatre at 6:30 and 9 p.m.

MONDAY

"ROADSIGNS ON A MERRY-GO-ROUND"

University Parish will present this unusual film at 7:30 p.m. in TLB-2.

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Comme on peut aimer trois hôtes de l'air

Tout le monde ne peut avoir eu la chance de voir *Boeing-Boeing*, soit à Paris où la pièce a tenu l'affiche pendant onze ans, soit à New York, soit ici même à Edmonton il y a environ un an. Mais qui n'as pas entendu parler de *Boeing-Boeing*? Si par hasard c'était le cas de certains lecteurs, ils se doivent de remédier à la situation en lisant les lignes qui suivent: sans entrer dans les détails, l'intrigue de la pièce consiste en ce que l'un des acteurs Bernard, jeune architecte, a trois fiancées, toutes trois hôtes de l'air, une Américaine, une Allemande et une

Française. Il les accueille chez lui à tour de rôle, chacune à l'insu des deux autres bien entendu. Bernard reçoit son ancien copain de lycée, Robert et lui explique les avantages de son système. Tout va bien jusqu'au jour où pour diverses raisons, les hôtes se retrouvent toutes les trois en même temps dans l'appartement de Bernard. Robert se met de la partie pour sauver les apparences. Libre à chacun d'imaginer ce qui s'ensuit, mais mieux encore, que chacun aille voir la pièce!

Car-celle-ci sera présentée par la troupe du Théâtre Français

d'Edmonton, les 13, 14, 15, 20, 21 et 22 mars prochains en l'Auditorium du Collège St-Jean, à 8:30 heures du soir. Que tous se donnent rendez-vous pour applaudir la troupe du Théâtre Français d'Edmonton!

Les billets sont en vente aux prix de \$2.00 pour les adultes et de \$1.00 pour les étudiants aux endroits suivants: chez Mike rue Jasper, à l'édifice de La Survivance, au Collège St-Jean, au département des Langues Romanes de l'Université (103 Edifice des Arts) et à la Faculté de Pédagogie (233 Edifice de la Faculté de Pédagogie).

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The Gateway

member of the canadian university press

editor-in-chief Al Scarth

Managing editor Ginny Bax
news editors Sid Stephen,
Peggi Selby
short shorts editor Beth Nilsen
sports editor Bob Anderson
layout editor Joe Czajkowski
photo editor Dave Hebditch
page forum five Jim Carter

STAFF THIS ISSUE—There's something fishy about the whole evening, as everybody got cod up in themselves just for the halibut. Anyway we're all here on our last perch and invite you to tuna in next year, for another bass issue of The Gateway to see what we net. Baiting the editors masterfully (not in reverse, obverse, perverse, inverse, rehearse or free verse) were: Janice McPhail, Ron and Terry (the invaded), Judy Salmon, Dave Hebfish, Steve Mackinaw, Terry Malanchuk, Irene Harvie, Elaine Verbicky (still at the typewriter churning out good hard copy), Gerry Umbach, Ellen Nygaard, Dick Nimmons, Beth Winteringham, Eric Hameister, Ron Ternoway, Ron Duckin', Bob Hair (less and less and less), Dan (the speller) Jamieson, Elsie Ross, Dale Rogers, Donna Brown, Winston Gereluk, Dorothy Constable, Opey, Dan Carroll and your slimp, fishy-faced, frantic-flipped, whale of a snake, Harvey G. (Got to get back to them showers glub, glub, glub . . . What a gas!) Thomgirt.

The Gateway is published tri-weekly by the students' union of The University of Alberta. The editor-in-chief is responsible for all material published herein. Final copy deadline for Tuesday edition—6 p.m. Monday, Advertising—noon Thursday prior; for Thursday edition—6 p.m. Wednesday, Advertising—noon Monday prior; for Friday edition—6 p.m. Thursday, Advertising—noon Tuesday prior; Casserole—copy deadline 6 p.m. Monday, Advertising—noon Friday prior. Short Shorts deadline, 3 p.m. day prior to publication. Advertising manager Percy Wickman, 432-4241. Office phones 432-5168, 432-5178. Circulation 13,000. Circulation manager Wayne Box.

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PAGE FOUR

FRIDAY, MARCH 13, 1970

What can you say?

A very real weight of nostalgia hangs over The Gateway tonight.

No one talks about it. Instead, they sit around, reading back issues of the paper and talking quietly in small groups. Everyone seems reluctant to leave.

Tonight, we put together the last issue of this paper.

Tonight, a group of people who have worked hard and believed in each other and suffered poor marks and long press nights together, a group that has become a unit, will go drinking at the local pub and then wander individually home. And that will permanently dissolve a feeling, a unique *tone*, that is the reality of this particular paper.

Looking back on the paper published this year, you remark—with some surprise, as has every staff before us—that this year's work has been good, and the issues raised and the copy written were relevant and worthy of our work. And we discover that we have not failed ourselves.

But that is not very satisfying, not much of a comfort or compensation. There is still that damn transitoriness: the feeling that the more important part of your life is inevitably, quickly passing. And you want to stop it happening, and you feel foolish that you can be so attached to this paper and these people.

You want to get drunk and forget about it.

And you want to stay and tell someone about it.

I think it's kind of useless to say anything about things like censorship after what you have just read.

I think it is pretty obvious what kind of commitment the people who make up this newspaper have made.

I cried when I read what is above and while I can't say I am crying now, I wish I could. A man named Ron Dutton wrote what I am talking about but he and the rest of the staff claimed it didn't matter, that I shouldn't even ask who wrote it, that it was the staff talking.

Once upon a time I wrote a story about a man's tears falling into a crack in the cement sidewalk and I feel that way now.

Many editors have sat down at this typewriter and said "I am sitting down at this typewriter to write my farewell" and that is exactly what I am doing.

I said I couldn't cry while I was writing this and suddenly these goddamn keys are so slippery I can't make them work, much less find them.

It's hard to say what makes it that way, but there it is. How would *you* say thank-you to all those people who sweated their goddam guts out over this stinking rag?

How would *you* say thank-you to all those people who made it impossible to see the keys of your typewriter?

There's only one thing that you sonsofbitches who don't listen should know—this goddamn paper *has* sweated its guts to get to you. It ain't been a great year for a "professional" presentation of the news.

But every one of you sonsofbitches critics had better realize that the people sweating for you are generally first year staffers.

If that don't make any impact, buddy, it's too late.

But if there is meaning in that to you, then you will realize the importance of such people as Brian Campbell, Ron Dutton, Winston Gereluk, Sid Stephen, Ginny Bax, Dan Jamieson, Ellen Nygaard, Joe Czajkowski, Dan Carroll, Dave Hebditch, Terry Malanchuk, Bob Anderson, Elaine Verbicky, Jim Carter, Dennis Fitzgerald—and Rich Vivone (believe it or not, old editor), running a close first to my folks (believe it or not folks).

Judy, when you advance the struggle that has gone on this year, then I can only say you will be running one hell of a great newspaper.—A.S.

—30—

I am annoyed with having to write 3 column, 2 deck, 36 point heads

by Dale Rogers

I am annoyed.

I am annoyed with the women on this campus. The ones who always wear blue jeans, the ones that never do. The ones that slam the door in my face, and the ones who jump into bed before they know my name. The ones who make up excuses for not going out, and the ones who go out when they don't want to. Women who swear every other word and those who pretend they don't get a joke, those who get better marks but say they were worse than

yours to make you feel better, and, those who get higher and let you know it. Those who go to university only to get married or only to get a degree.

I am annoyed at the 95 per cent of this campus who don't really give a damn about what is happening to them as long as they get their degree.

I am annoyed with having lectures from stupid, boring, ignorant and boorish professors.

I am even more annoyed with big-mouthed TA's who know

about as damn much as I do, and threaten me with marks.

I am annoyed with the terrible parking situation on this campus.

I am annoyed with the ugly buildings and rooms in which I receive my education.

I am annoyed with entire structure of the students' union and its irrelevant council.

I am annoyed with the radicals on this campus, who keep telling me that their way is the only way.

I am annoyed with all the people who tell me that pollution, starvation, and war are not really relevant to me and I shouldn't worry about them.

It am annoyed that the only present alternative to the Social Credit Government of Alberta is the Progressive Conservatives.

I am annoyed that the degree I receive isn't worth the paper it's printed on.

I am annoyed that we, as students, are not allowed to print whatever we want in our newspaper.

I am annoyed that students have not yet realized the power they do possess if they are willing to use it.

I am annoyed that the editor has told me I only have one more line of copy.

I am annoyed the editor just told me I have to write

six
more
lines
of
copy.

I resign.

SID STEPHEN

I think we should all get
into mushrooms. It will
soon be too late.

HE DIED FOR OUR SINS.



EAT MORE MUSHROOMS.

Oh shit!

by Dan Jamieson

I have been given almost ten inches of space on this page to deliver a last minute lash at anything my little old heart desires.

Trouble is, I don't really feel like lashing. Not that there is a lack of targets. Heavens no!

I guess I could unload my opinions of the actions taken by Dr. D. G. Tyndall in the matter of censorship, but I guess a few others have done that already, and I'm liable to start in at the man's mother if I get wound up on the subject. God, she probably regrets her errors as much as the next mother. Sorry about that Lassie.

I could probably bestow a hefty bouquet of toadstools on students' council for its many blunders and ineptitudes in the course of the year. The handling of the yearbook, tenure and SUB expansion probably warrant a whole dishfull of them, in fact.

David Leadbeater could be singled out for his somewhat clumsy method of guiding council, as could Lawrence McCallum for his heavy-handed insistence on order, particularly when the kiddies on council thought it

should be play-time.

The people on campus who really deserve a blast are the middle academia types. These are the people who are so busy getting educated that they remain totally ignorant of what is happening around them. They are unfortunately quite common on this campus. This is not unfortunate in itself, since they are quite harmless, but their tendency to stand by and watch while almost all forms of rape makes them dangerous to other species trying to get something done. A sub-species of the middle academics, often called engineers, though they are known by other names, even intervene on behalf of the rapist.

One could also land quite heavily on the people who alternate middle academia and complainer. This is the person whose actions betray him as a middle academe, but who complains a lot in an effort to disguise his real plumage.

I could bitch about a lot of things, I guess, but I'm really not in a bitching mood.

Degrading

by Jan

Although there was a forum held on the matter of censorship yesterday, I feel there was one very relevant point which I did not have the opportunity to make. For those of you who missed the eloquent display of mediocrity, at the time, Dr. Tyndall stated that his definition of obscenity was "That which is degrading to the human spirit." He also stated that although he is against censorship personally, he is required to censor such articles as he deems obscene.

My point is this: perhaps those articles which he censored were "obscene" by his definition, but the whole point of putting those articles in in the first place was not to promote obscenity, nor obscene acts, but rather just the opposite. They were there to illustrate the fact that obscenity exists and to show the acts in question for what they were: disgusting. In no way were the articles condoning what was being done, they were merely publicizing acts already performed by other people, solely for the purpose of making our readers aware of what was going on around them. I personally feel

W A HIS & I V PAGE

FORUM



by Opey

ad?	yes, david	do you and mom really like farming?	yes, i guess we do. do you?
but some kids in make fun farmers	well, maybe they don't really understand all of what they're saying, david	maybe not, but sometimes i wish we could move into the city	we make a good living right here
it you and get a job in the city?	i suppose we could - if we wanted to	well...?	well david, we don't want to
look at different in the city	but look at all the fresh air and sunshine we get out here	oh really now dad, we can get that in the city, too	

A minor tragedy: the radical grows old

by Ellen Nygaard

I knew her and her parents very well. They were quiet people, members of the community, but not leaders. Their neighbours displayed a curious detachment in speaking about the family—often there was a slight undercurrent of hostility.

She admits she neither knew nor understood her parents before she left home. She had known for many years, but had not until recently accepted, that her parents were socialists, perhaps even communists. For years her embryonic consciousness encompassed only shame that her parents were somehow "queer" because they did not like the society she knew.

But after leaving home, she began to see things she had never seen before, to connect in her own mind some of the things her

parents had told her in the years before. She wrote them a letter and poured out her discontent, her indignation, and her newfound confidence that she had seen something about society that was undeniably truth. It coincided with the attitudes of her parents. But there was one difference: she, being young, still retained some remnants of optimism and ambition. Her parents, being old, had none. Her mother wrote her a letter:

"You know how much we agree with you on many of the issues that you raised but we are also less idealistic and more resigned to things (a privilege of age) than you young people are.

"It is good that you see beyond the immediate creature comforts that a good paying job provides and realize that you

have been one of the fortunate few who could achieve such things and to hell with the rest of the world.

"However, let's face up to today's rotten world. You are 20 years old and are preparing to take on the responsibility of supporting yourself. In order to do this you will have to get some training and compete in this capitalistic society whether you like it or not.

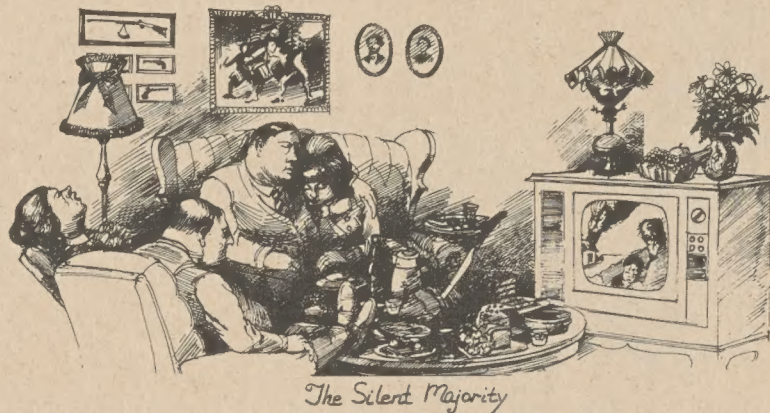
"Your dad and I are pleased to give you your education because we don't consider the capital we have amassed is ours. It is just in trust for us to use wisely and well.

"Just because you are to go out in this dog-eat-dog world doesn't mean you can't think your own way but believe us, dear, when we tell you that you can sure be in trouble if you try to say what you think.

"It is just like bashing your head against a wall, and almost as pointless when you are surrounded by 90 per cent who vote Conservative regardless, who believe war is grand and glorious, and who think all welfare people are there because they are lazy, ignorant or stupid."

The letter went on with motherly gossip and love. Her parents had been through it all—they were the "bloody but unbowed" who had lost all hope, all ambition for change. But they still had their own minds.

This is a true story, and it is a tragedy. Why does it go on happening?



it's real

hail

people who are old enough to this esteemed institution enough to decide for lives whether or not certain thoughts of those of them are obscene.

aps the pictures and cartoon question were degrading human spirit, but by de them from the paper, Dr. is hardly helping to solve real problem. Obscenity whether it is printed in the or not. By putting in the sand, or censoring per, as the case demands, hardly enlightening the to the real world which much closer to most people ey care to admit. Maybe, maybe, by trying to wake up to a few of the less facts of life, they will disgusted enough with things really are to want something positive about it.

pictures and cartoon were Dr. Tyndall, and maybe aren't good news, but we responsibility to the pub- the same as you do. This case where looking the ay (or not looking at all) make it go away.

"It's so hopeless"

by Winston Gereluk

Ending an endeavor began with such ambition as my writing columns for Gateway leaves me with a deep sense of futility, and more than a little addition to my cynicism.

I had started out to do so much: of the many aims that I had in mind, none had priority over my ambition to show university students that it is still possible to voice personal dissatisfaction; that even in such a large, structured organization what one individual thinks or feels can be expressed, it does not always have to be repressed.

I had hoped to communicate with students, but it's so hopeless. I probably missed the vast majority who thought that I was being unnecessarily rabid in my criticism—and I also probably missed those on the left wing who must have thought my analyses unforgivably trivial and disgustingly timid. In most cases I myself agree with the latter group.

There were, I hope, at one time or another, a few to whom I did succeed in speaking. If I did, I fulfilled my purpose. For there is nothing more potentially re-

volutionary in the context of this large, impersonal and repressive system than two people honestly communicating on the basis of their concern for each other.

To those who found my column shockingly and distastefully left-wing, I can only say by way of happy farewell, "Find some way in which you can carry on your bovine existence without at the same time imposing the standards (?) of your existence upon those of us that worry about the quality of life."

To those that think that my analyses were horribly simplistic, I want to say, "Jeez, I'm sorry! My columns were all that Gateway had, because you wouldn't write any."

But to those with whom I have communicated, if only briefly, I want to say that writing to you has been a great experience. It is what has made this school term something to be remembered. I am sad that it is over; there is so much I have left unsaid.

I'm leaving university, and don't think that I'll ever come back, and to say good-bye is really so hopeless.

ESO outlook promising

by Brian Campbell

Continuing on from where we left off on the last page of Caserole, there is one thing yet to be said about Gloria Richard's performance at the last mid-week concert and that is that she should work harder on her pronunciation. Her vowels are terrible and it showed in every number she sang.

Last Saturday the ESO capitalized on the drawing power of Marek Jablonski and announced next year's program.

It is a gamble at a time when I did not expect the symphony to take chances. They have given up (thank God) the name star syndrome, and brought back three lesser-known performers who gave us great performances.

Charles Treger is a professor as well as a violinist, but he is the best violinist to play in Edmonton in recent years. Undramatic and intense, his power is under his skin—in his playing and not in his gestures. Gyorgy Sebok is another musician from the same mold. He played a Mozart piano concerto last time, and I hope his return means we

will hear more Mozart next year. As I remember it, Anton Kuerti is another performer with roots in academe. He teaches at the University of Toronto, and for my money he is the best pianist in Canada and his return is long overdue.

The other guest artists are unknowns, and this is a healthy sign. Unfortunately there is no indication on the ESO's preliminary program of the music we are going to hear next year. I hope it excites our curiosity as much as the artists have.

Benjamin Britten's *War Requiem* is a masterpiece which we can only look forward to with pleasure, but the rest of the year remains a question mark. If our symphony is going to establish the vitality it needs, we should have more modern works, like Sasonkin's *Symphony, Op. 4*, a heavier emphasis on the Classic Period, and less 19th Century slush.

I do not know what I'll do if we don't get it, but I'll tell you this, I'm writing De Koven on Monday. Maybe he's nasty enough to be next year's critic.

Touring Japanese gymnasts here

Albertans will have an opportunity to see some of the world's most outstanding gymnasts perform at the University of Alberta on Tuesday, March 17th, 1970.

The gymnasts are members of the Japanese National Gymnastics team which is on a Canadian tour.

The performance is scheduled for 8:00 p.m. in the main gymnasium Physical Education Building. It will be the team's only performance in Alberta and is sponsored by the University Athletic Board, University of Alberta.

Tickets on sale

Reserved seat tickets are on sale for \$2.00 at Mike's Cigar Store in downtown Edmonton, Hub Cigar Store, The Edmonton Exhibition Ticket Office, and the General Office of the Faculty of Physical Education on Campus. Tickets may also be ordered by telephoning 432-3365.

The five-member men's team is rated number one in world gymnastic competition while the five-member women's team is rated among the top three.

The Japanese team this year is comprised mainly of young gymnasts, who, during the 1969 Japanese National Championships, dislodged many of the team veterans. Only one gymnast—the 1964 Olympic champion on the rings—managed to retain his position on the team.

All are leading contenders for berths on the Japanese team to be selected for the 1970 World Gymnastic Championships in Ljubljana, Yugoslavia later this year.

Invented move

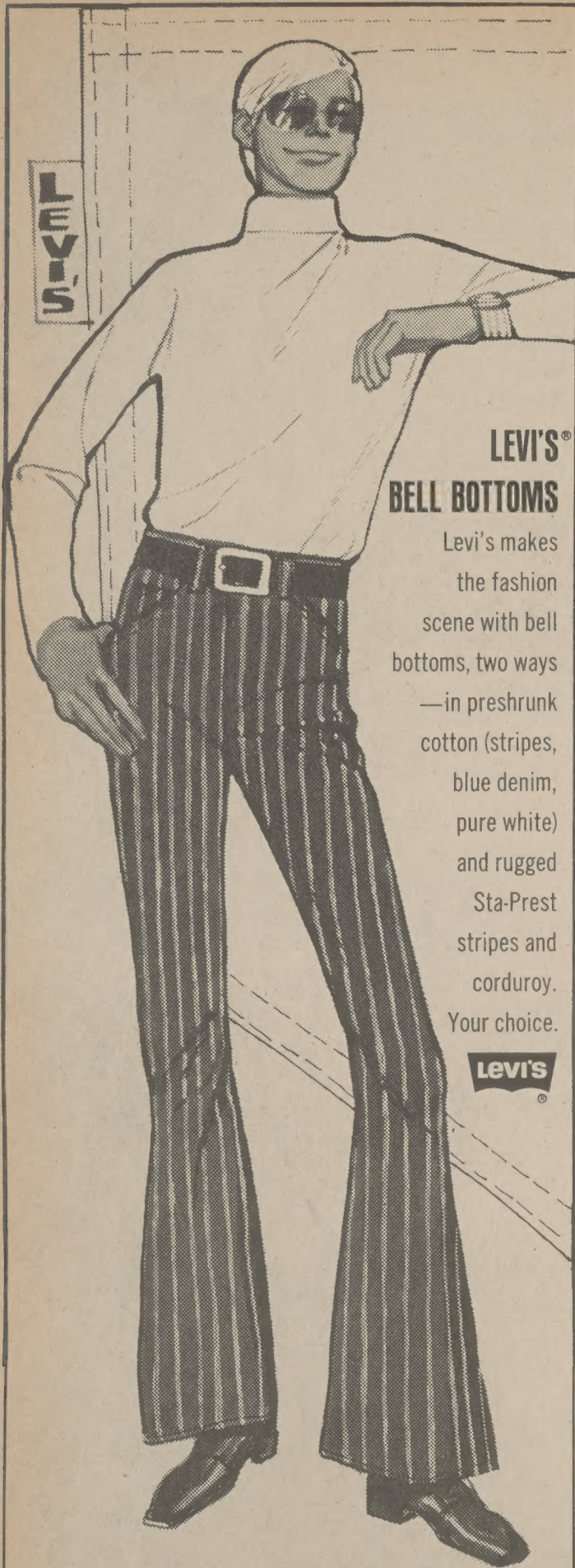
Director of the tour is Yoshiaki Fujiwara. Coaches include Haruhiro Matsuda and Mrs. Taniko Mitsukri. Coach Matsuba, formerly Haruhiro Yamashita, is one of the few gymnasts to have had a move named after him. It is called the Yamashita Vault—a vault on the long horse.

The team will arrive in Edmonton from Toronto at 3:00 p.m. Sunday and will be guests of the Japanese

Consul at a private dinner Monday night. Following the Edmonton performance, the team will travel to Vancouver.

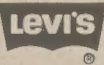
Team members

The male members of the team include Takuji Hayata, Yoshiaki Konishi, Mitsuo Tsukarhara, Kenji Ohara and Ryuji Fujimori. Women gymnasts are Chieko Oda, Yoko Nagao, Yoko Murakani, Yumiko Komiya and Kazue Hanyu.



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—Dave Drader photo

TRY AND STOP ME

... Steve Kovacs prepares to shoot against Chester Hincz

Splash Golden Bears off to Saskatoon to defend title

Yes, indeed Alphonse, this campus does have a water polo team.

It may not get much in the way of publicity, but nevertheless the 11 persons involved have put in a lot of hard work and practice they hope will pay off this week.

The squad travels to Saskatoon to defend their title in the second annual Intercollegiate Water Polo

Tournament against teams from Manitoba, Regina and the host club Saskatchewan.

The splash Bears have three members of the national team which toured Cuba and Mexico last Christmas which should enhance their chances of bringing the collegiate title back with them.

In top spot

Presently, the squad is in first

place in the City of Edmonton League, and the winner of that race will advance to the Canadian finals in May.

Players who will be competing this weekend are: Chester Hincz, Vern Kumpula, Morty Richards, Steve Kovacs, Bruce Smith, Frans Slater, Ian Kupshenko, Andy McLure, Gerry Hickley, Roy Hansen and Doug McLeod.

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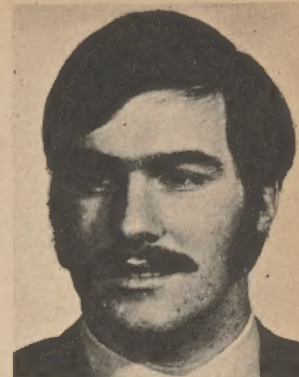
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The Students' Council last month adopted the following policy statement.

It is hoped that this declaration will guide the direction of the Students' Union in the future.

The Declaration of the Canadian Student

Education is a contributive social process, the essence of which is an expanding awareness of man's social and natural environment through dialogue and cooperative intellectual effort. The principal goal of education is to serve society by developing the full potential of all citizens as free, creative, thinking and acting human beings and therefore to serve society by helping to achieve equality of the essential conditions of human living. The student must discover, examine and assimilate the knowledge of himself and his environment and must develop the ability to cope with and transform it.

The Canadian Student has the right and duty to improve himself as a social being and to contribute to the development of society by:

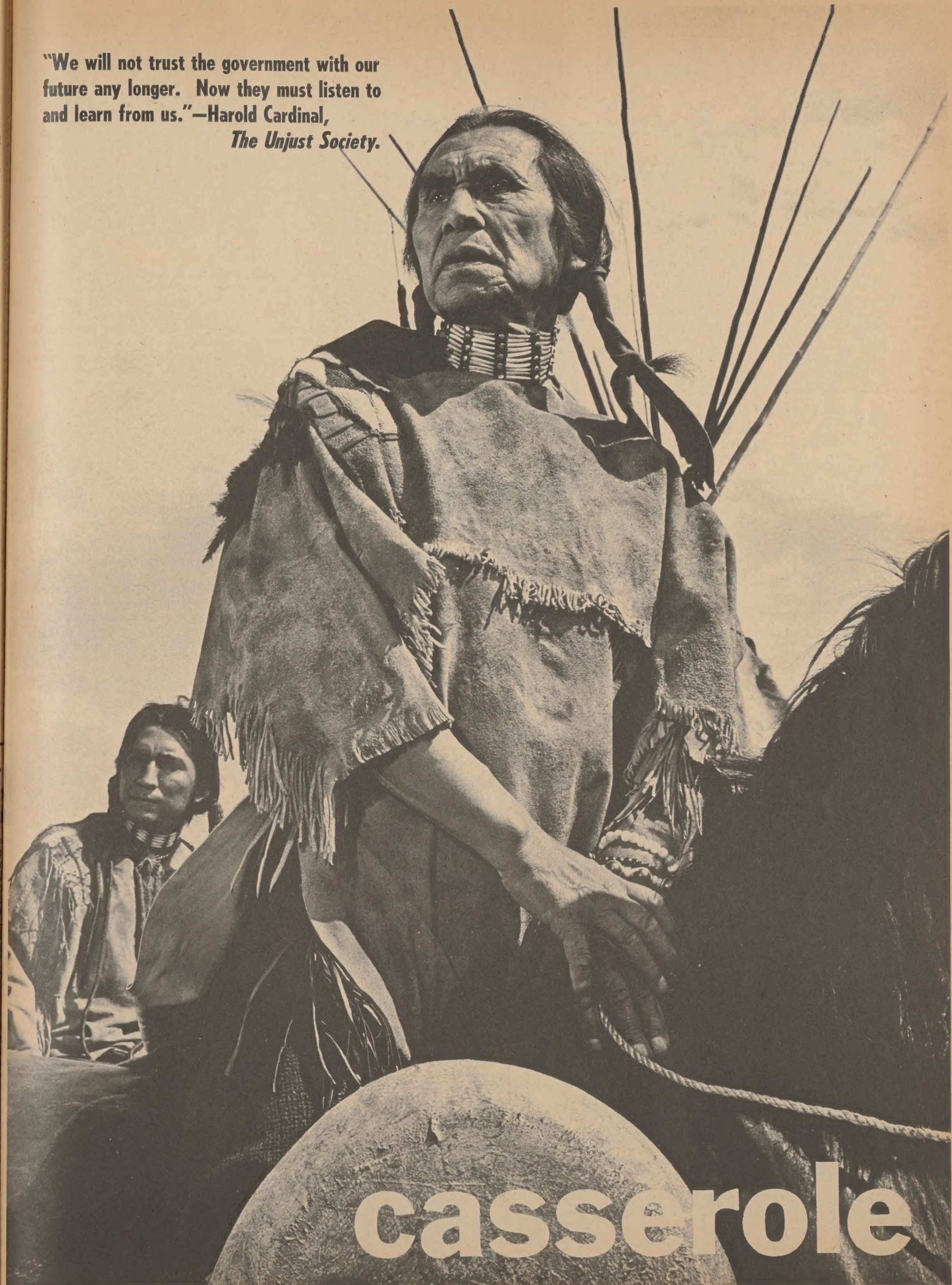
- (a) expanding knowledge through research and the objective analysis of existing hypotheses and ideas and the formation of others;
- (b) learning by sharing his perceptions and thoughts with his fellow citizens and constructively criticizing theirs;
- (c) engaging in fundamental action, as an individual or in a group, to confront society with discoveries and to promote consequent action to bring reform into practice;
- (d) playing a full part in the life of the community as a citizen.

The Canadian student has the right to establish democratic, representative student associations. Realizing that educational reform will not come in a vacuum or without a continuous examination and possible transformation of societal values and institutional arrangements, the associations must be free to ally themselves with other groups in society which have similar aims.

The Canadian student is a member of a global society, with the right and duty to be concerned about his fellow citizens, and with the responsibility to promote human rights and mutual understanding.

The Canadian student, as a full member of the academic community and society, has the right and duty to participate in shaping an environment conducive to the accomplishment of these aims and to make basic decisions about the conditions and nature of his intellectual activity and the goals served by educational institutions. The student has the duty to assure that the educational system is accessible and democratic so that it will serve the interests of the whole society. The Canadian student has the right to be free to continue his education without any material, economic, social or psychological barriers, created by the absence of real equality of essential conditions.

"We will not trust the government with our future any longer. Now they must listen to and learn from us."—Harold Cardinal,
The Unjust Society.



casserole

casserole

a supplement section of
the gateway

produced by the gateway staff

Once again, with the help of Doug Cuthand of "The Native People", Casserole people bring to you another spine tingling, mind-bending issue, the last for the year. The issue this week is the Native People in Alberta and Canada.

The centre spread, in two parts, comments first on Jean Chretien's new Indian Policy with quotes from spokesmen of Indian organizations in the West. Don Taylor adds his analysis in the second half and the partial T-maze is just thrown in to make it difficult. There must be an exit to it all if any one can ever find it.

Page C-2 features an edit from Mr. Cuthand and viewpoints regarding the status of Indians. C-3 adds a bit of wry humor from Tumbleweeds (you can see it here now as well as in the "other paper") and a look at the Metis' attempt to create local self-government.

Since it's nearly spring, your fancy can lightly turn to—artsy things, from page C-6 onward. Nancy Henwood examines Dance in Alberta, from tap to modern interpretive dance—Orchesis. As well as the comment on Dance, Alberta Ballet and Showcase '70 are reviewed on C-7.

Reviews continued on C-8 with Brian Campbell's candid on symphony. His column in Gateway today sums up the year and gives the last blows, and bouquets to Edmonton's musicians.

Today's cover is a picture of Chief Dan George of the Tel-ball-watt band in British Columbia. This picture was taken at Soney Band Reserve 30 miles west of Calgary during filming of the movie Little Big Man in which Chief George portrayed a member of the Cheyenne tribe at the time of the Battle of The Little Big-horn.

So this is — 30 — for Casserole. We hope it's been good.

Leadership from within

By DOUG CUTHAND

"What can we do?" is often the cry of university students when native problems are brought to their attention.

Spurred by lessons of social action by other ethnic groups, students often long to act as a catalyst in an Indian revolution.

Very often in the past students on summer vacations have joined the CYC or the Alberta Youth Core. They have then gone into native communities and attempted to organize by taking leadership into their own hands and leading people in the direction they think is best. For any group to be able to progress leadership must come from within. Can you imagine Student Power under the leadership of the administration?

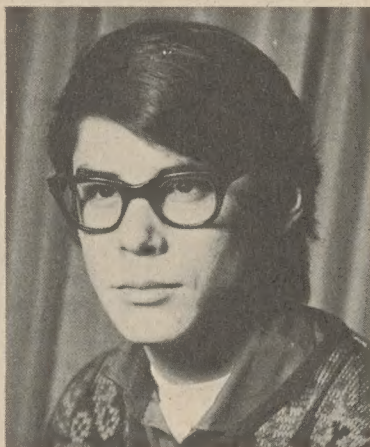
In Saskatchewan students worked on reserves in the Nestow Project (Nestow means "brother in-law" in Cree). Before the summer was over most of the students were politely told to leave the reserves. The project was a failure because the Indian people weren't consulted and the students were trying to take leadership in their own hands.

The move among native people is toward native leadership and control. And they are doing a good job.

The U of A students could have learned a lot about student power watching the sit-in at the Newstart facilities at Lac La Biche. The people were way ahead of most of the university students. They wanted community control of Newstart with an all native board. How many students have demonstrated for an all student Board of Governors?

The white community must be made aware of Native problems. The role the university should play is that of education. The university should foster teach-ins. The student newspaper should cover native developments.

The white community must be educated and this is the role that the university should take.



DOUG CUTHAND
... "Native People" editor

two views

The Indians' status

Canada has 235,000 Treaty Indians. That means they are registered as wards of the Department of Indian Affairs and Northern Development. They are entitled to certain government compensations—unlike Canada's estimated 225,000 non-registered Indians and 350,000 mixed-blood Metis. ACCORDING TO THE DEPARTMENT OF INDIAN AFFAIRS:

It costs Canadian tax-payers \$941 a year to support each treaty Indian living on our 2,274 reserves.

The 170,000 Indians out of 558 hands now living on reserves don't pay property tax for the 6,000,000 acres of land they own.

They pay no income tax.

Depending on their ability to pay, they're entitled to free accommodation—an annual total of \$12,000,000 is being spent on their housing.

If they have no job, they receive an average of \$150 a month in food and clothes vouchers—more than \$23,000,000 goes to them annually in welfare cheques.

They receive \$25,000,000 annually in free medical care.

They get free schooling—almost \$67,000,000 is being spent on their education this year (186 students are currently being subsidized through university).

They are trained in Indian handicrafts, given agricultural supplies to improve their reserves—more than \$66,000,000 a year being spent on what is called their "social development."

They get a total of \$536,000 in treaty annuities—an annual \$5 head grant for each tribe member, plus an extra \$20 and triennial suit of clothes for chiefs and council headmen.

Altogether, the 3,931 staff members of the Indians Affairs Branch scattered across the country will spend more than \$139,000,000 this year looking after them.

The life expectancy for Indian men is 59 years (compared to 63 for white men) and 62 for Indian women (compared to 74 for white women).

Cont'd on page C-3

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Metis aim for self-government

"The Metis Association of Alberta is working presently to help set up local self-governments in Metis Communities," said Stan Daniels, President of the Association.

There are 2,600 Metis people living on eight Metis colonies in Northern Alberta who have self governing local councils governing the affairs of their people. But there are 40,000 more Metis people scattered throughout Alberta, the majority living as communities which have weak or no self-governing bodies to decide their fate.

"The Metis Association's top priority work at present is to help establish locals or self-governing democratic bodies in Metis communities where they do not exist today," said Mr. Daniels.

"We are not out to destroy any existing native local organization but we are out to help strengthen them."

Mr. Daniels said that Metis people in the province must be organized at the grass-roots first if they are to be strong at the Provincial level.

"The Treaty Indians in the province are at an advantage at this time because every band in the province has a self-governing unit. Metis people on the other hand have a lot of work to do to come up to level of organization of their Treaty Indian brothers," Mr. Daniels said.

"By 1970, the Metis Association hopes to have 50 strong, organized democratic locals in Metis communities," said Mr. Daniels, "already we have applications from 15 Metis community organizations."

When organized, local Metis community organizations are entitled for membership into the Metis Association of Alberta and have a voting power to decide in the affairs of the Association.

"The long range plan for work of the Association is divided into three stages," said Mr. Daniels. "First we must have organization. Second, when the Metis people have organized they must systematically plan, with all the Human Resources available, solutions to many problems they face as a group and finally when they have found and agreed to solutions develop means of carrying out those solutions."

"We have a lot of work to do and we cannot do it without the help of trained educated people," Mr. Daniels explained.

"There are a lot of Metis people in the cities who are teachers, doctors and lawyers. The Metis people need the help of these people, he said.

Speaking of critics, Mr. Daniels said "that a lot of people feel that the Association should start its own housing program and solve the poverty situation with the \$120,000 grant they received earlier from the government. If there are 60,000 Metis people in the province that entitles them only \$2.00 each. What the hell can each Metis do with that."

Mr. Daniels re-emphasized that the Metis people must organize first. "But it is up to themselves to do it. The Association is there to help them."

Mr. Daniels told "Native People" that the Metis Association of Alberta are sponsoring a very important meeting Nov. 22, at the auditorium of NAIT in Edmonton.

It is being called to bring together Metis leaders from across Canada for an all out discussion on need for a national Metis Organization. He said, "It is a fact that Metis people in Canada have not been recognized by the Federal Government since the death of Louis Riel."

"We have not had representation in the Federal Government since Louis Riel himself sat in the House of Commons. We need Federal recognition and representation now," he added.

The need for representation at the Federal level will be on the agenda for discussion at the Nov. 22 meeting said Mr. Daniels.

At the Nov. 22 meeting Metis leaders from the three prairie provinces, Ontario and British Columbia will be discussing the still unsettled question of land script. Metis people had been promised 6,000,000 acres of land by an act of Parliament in 1887. There are still a lot of unsettled Metis land claims, he said.

"The issue of land script must be reopened so the Metis people can find out what went wrong and find out where they stand as a people with both Federal and Provincial Governments," Mr. Daniels concluded.

age of 11 per cent, and only 9 per cent of these houses have toilets.

Only 44 per cent of them have electricity.

Forty per cent of them enter school unable to speak or understand English or French.

Sixty-one per cent of Indian children fail to reach Grade 8.

Ninety-seven per cent fail to reach Grade 12.

The infant mortality rate for pre-school Indian children is eight times the white rate.

—Canadian Magazine



—from Tom K. Ryan's "Tumbleweeds"

Two views

Cont'd from page C-2

ACCORDING TO THE NATIONAL INDIAN BROTHERHOOD:

The average age of death for adult Indians is 34 for women and 33 for men.

Forty-seven per cent of Canadian Indian families earn less than \$1,000 a year.

Forty per cent of them live on welfare.

Nearly 60 per cent live in houses of three rooms or less, compared to a national aver-

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They're told they

Indian Policy invokes bitterness, frustration with bull-shit efforts

The new Indian Policy presented by Jean Chretien is by far the major legal issue facing the Treaty Indians in Canada today.

The reaction has been one of immediate rejections from Indian organizations across Canada.

In an article printed in "The Native People" in July, 1969 the Indian Association of Alberta outlined their position.

The Indian Association of Alberta has rejected the proposal of the Policy Paper of the Federal Government and has asked them to come up with a new policy paper that is written in consultation with the Indian people. Their proposal essentially boils down to three areas:

- They want to do away with treaties.
- They want to do away with the Indian reserves.
- They want to throw Indians into the laps of the Provincial Government.

The Indian Association will be drawing up a counter policy paper, a position paper that will not only reject the policy paper of the Federal Government but will also give the alternatives that must be presented.

It is unfortunate that we spent a year in consultation meetings, tell the Government what we wanted, what they had to do, only to find a year later that they had not listened

or they had not heard what we had told them.

We are extremely disappointed to find that the Government has again made the mistake of the past—that is to make decisions on our future that we do not agree with.

The Manitoba Indian Brotherhood issued a blunt statement condemning the Policy. In an article printed in "The Native People" in August of 1969, Dave Couchene, President of the Manitoba Indian Brotherhood, stated:

"I am returning from Ottawa with feelings of bitterness, frustration and anger. Once again the future of Indian people has been dealt with in a high-handed and arbitrary manner.

We have not been consulted, we have been advised of decisions already taken. I feel like a man who has been told he must die and am now to be consulted on the method of implementing this decision."

The status of Indian people as we know it today is not the result of our decisions in the past. If we are at an impasse, it was government

who brought this about. A hundred or more years of acceptance on the part of the Indian, of policies and programs fostered by political experts who at the same time considered themselves amateur sociologists has led us once again up the garden path of false hopes, broken promises, colossal disrespect and monumental bad faith.

This government, while carrying out an obviously worthless program of consultation on Indian Act Amendments, had decided that they in their wisdom know what is right for us. This decision, like those of their predecessors, has been taken in isolation. What is worse, they have ignored what we have said and they have shut the door to real, meaningful dialogue. They face us with policies made and they ask us to have faith in their wisdom.

This is too much to ask. They have decided to impose upon all of us their solution to inequality. One of the methods suggested is to remove legislative distinctions, to eliminate pertinent references in the constitution to Indians to ensure that as an ethnic group, we are not separate or distinct.

The National Indian Brotherhood under the leadership of Walter Dier issued the following statement to the Indian peoples in Canada.

"We are here before you saddled with a heavy responsibility that all Canadians share with us. One hundred years from now our grandchildren will reap the consequences of the actions we take in these next

few days—just as we are the inheritance of a legacy brought about by the actions of our forefathers. Our forefathers acted in good faith with your elected and appointed representatives, believing that they too were dealing in good faith.

When two partners deal in such a manner, it is pre-supposed that the two parties are on a somewhat equal basis—free to make their own decisions; free to make their own mistakes. In these past dealings we do not feel we took part in any decision making process and that the Minister has made a mistake.

The Minister's policy statement appears to be a departure from the year's consultations. We view this as a policy designed to divest us of our aboriginal, residual and statutory rights. If we accept this policy, and in the process lose our rights and our lands, we become willing partners in cultural genocide."

Dave Ahenakew, President of the Federation of Saskatchewan Indians, didn't mince any words in his rejection of the Policy. "As far as I'm concerned the new policy is a lot of bull-shit, it represents cultural genocide for Indian peoples."

And so it goes, all across Canada. Complete and total rejection. The government continues to maintain its stand that the white paper on Indians will become law.

In July at Vancouver, Prime Minister Trudeau stated that he would see the White Paper become law before he finished his term in office.

His statement reinforced Indian Affairs Minister Jean Chretien's recent White Paper on Indian rights. "It is inconceivable that one section of a society should have a treaty with another section of a society." Mr. Trudeau said, they (the Indians) should become Canadians as all other Canadians.

"We can't recognize aboriginal rights because no society can have special rights for a small minority of its citizens."

In a statement to "The Native People" Harold Cardinal, President of the Indian Association of Alberta stated:

"It is surprising that the Queen's first Minister should not honour treaties or recognize aboriginal obligations."

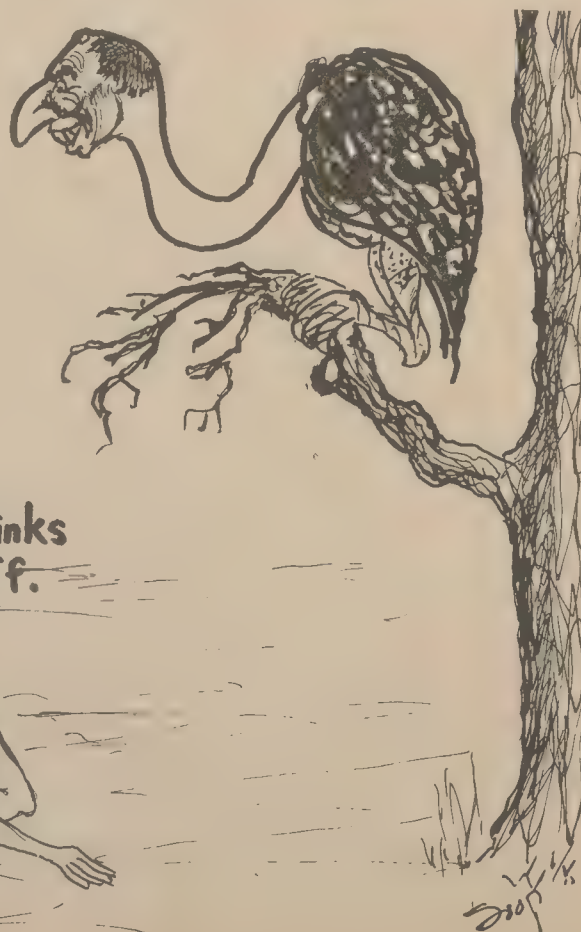
"I do not think the Canadian Government can renege on treaty, historical or legal obligations by appealing to the middle classes." Prime Minister Trudeau did this in Vancouver at a \$50.00 a plate function for the Liberal party. Aboriginal rights are facts. They are fact historically and they are facts now.

"The direction the Government is taking will lead to somewhat turbulent years because the Indian people will not sit back and let their treaty rights be taken.

Believe me, we are on friendly terms with Indians!



Dang Vulture, thinks we goin' die off.



must die

The white paper for white people from the white elephant

By DON TAYLOR

Don Taylor is the Editor of TAPWE in Hay River, N.W.T.

Tapwe is a Cree word meaning "It's true." The paper was started six and a half years ago and has attempted to fairly accurately reflect the feelings of the people in the north.

One of the basic biological rules is that animals of one species do not give birth to animals of another species.

Dogs give birth only to dogs; cats bear only cats; the parents of a kangaroo are invariably kangaroos, etc.

So, nobody should be shocked or surprised at the species of creature which emerged recently from the womb of the Department of Indian Affairs and Northern Development.

The Department, as anyone can plainly see, is a white elephant. It's offspring can hardly be expected to be anything else but baby white elephants.

Characteristics which have been bred into the Department over many years are those which are manifest in its latest infant. The most striking of these traits is the apparent nobility of its intentions.

The general rule is that its objectives must appear to be worthy and pure. As long as this can be made to appear so, little concern is wasted on the matter of whether the exact

reverse of the objective is eventually achieved, which is generally the case when this particular department becomes involved.

The particular "road to hell" along which Canada's Indian people have travelled has lacked many things. But there was never any shortage of "good intentions" in the composition of its pavement.

I don't mean to suggest that bad intentions are preferable. Good intentions are fine . . . provided there is satisfactory resolution of the questions: good for whom, and good by whose standards? And provided there is some machinery—noticeably lacking in this particular depart-

ment—for bringing worthy intentions to fruition.

One only has to read through the white paper to recognize it as the creation of the Department's public relations councillors, its image purifiers and its dialectical acrobats who endeavour (with little success) to convince all and sundry that the benevolent government is about to give the native people something which they have not possessed before.

They are to receive equality . . . on one condition. They must give up all they hold worthwhile and "participate" in the cultural, social, economic and political life that is designed for them by Ottawa. In other words, they are to be booted into the mainstream of the Canadian rat race. At the same time, they are being told, they are to be allowed to cling to and preserve their own cultural heritage.

The draftsmen of the new policy have managed to arrive at the conclusion that Canadian society as a whole as well as the Indians themselves will be "enriched" by this technique of chaining the Indian people to two horses which are galloping in opposite directions.

Actually, I should have said eleven different horses for each of the provinces as well as the federal government are going to get a piece of the action.

The white paper goes on to suggest that anyone who argues against

the "right" of the Indian people to be dismembered in such a barbaric fashion is in favor of discrimination.

Don't let such an accusation scare you, however. Just remember that its authors are the same bunch who have created the Official Languages Bill and sundry other measures designed to keep any of the unwholesome water of the Canadian mainstream from splashing the people of Quebec.

Some of the planks in the new policy statement make very interesting reading, despite their remoteness from reality and realization.

Take the one about providing the Indian people with services through the same government agencies as other Canadians.

This obviously requires some drastic changes in most of the agencies involved. Locally the federal government would have to eliminate the Territorial Administration which is another of the white elephants spawned by the Department of Indian Affairs and Northern Development as well as the local town council. The senior government would have to make available several million dollars in Hay River alone in order to provide to the Indian residents of the Community the same services as it has already provided to the wealthier of the white residents (and a similar sum if the rest of the Canadian hereabouts are to receive the same treatment as the wealthy white and the poor Indians).



The four colors of life

By ADRIAN HOPE

There are four colors to indicate why we are living; should one of them be missing, no one would be alive.

Now you will note when bead work is done, there are four obvious colors. First there is the Red—signifying the color of the sun, which brings us heat. If it was not for the heat of the sun, we would freeze to death.

Now there is the color Blue—signifying the color of water. Without water, nothing would grow and plants and soil would easily blow away without water.

Another color is Green—which signifies the early stages of growth of plants before they turn colors for harvesting.

Lastly, we have the color Yellow. In the evening we see the yellow sunset and we say that tomorrow is going to be a windy day. This signifies air, if it was not for the air we breathe, nothing would be alive.

These are the four colors that signify the meaning of life.



WILL THEIR INHERITANCE

. . . be the same as your kids'?

Amateur companies diversify dance in Edmonton

The following article is the fourth in a series on the Arts in Edmonton. It examines four of the largest dance ensembles in this city, and attempts to explain their organization, membership and dance preoccupations.

Cathy Herbut is a physical education instructor at the university. She has studied modern, jazz and tap dance at UCLA and in New York, and instructs and choreographs for Orchesis modern dance ensemble.

The dance scene in Edmonton is one of which residents of the city can be very proud. In Edmonton, dance at the amateur level is supported both in depth and variety, as is exemplified by the number of various dance groups and organizations working toward the development and exhibition of high quality dance. Among these are: Alberta Ballet Company, Shumka Dancers, University of Alberta Orchesis, Alberta Highland Dancing Association, and Alberta Tap Dancing Association.

The Alberta Ballet Company was formed May 1st, 1966, from senior members of the Edmonton Ballet Company, which in its turn grew from the original Ballet Interlude Company founded in 1957 by Miss Ruth Carse, the Company's present director.

In September, 1969, the Company received its charter to op-

erate as a semi-professional company; i.e. dancers within the Company are not paid a full-time salary, but receive, as payment, complimentary lessons and dance supplies.

One of the major functions of the Alberta Ballet Company is to take ballet to centers in western Canada that do not get much opportunity to view that art form—to help build appreciative audiences through education, as well as entertainment. Toward this end, the Company has travelled to many centers in Saskatchewan, Alberta, and British Columbia—some more than once, performing and giving lecture-demonstrations. Miss Carse happily comments that if a community is skeptical about what the Alberta Ballet Company will bring to them on its first arrival, there are never the same feelings the second time around. Sell out crowds appear time and again on second and subsequent appearances to see a repertoire which includes modern ballet and jazz, in addition to classical works.

The criterion of acceptance into the Company is based on dancing ability. Age as such is not a determining factor. The average age of dancers in the Company is seventeen years.

With most of the dancers still in school, operation of the Company is difficult, for it means

evening rehearsals and weekend performances. This problem will be remedied if and when the dancers can be paid a full-time salary and receive integrated academic and practical study. This is a long range plan of the Alberta Ballet Company that will come about only when adequate finances are secured. At present, the Company operates on money obtained from minor grants from the Government of Alberta and the City of Edmonton, patrons, teas, bazaars, and profitable concerts.

York, including Montreal during Expo '67. Last summer, Shumka competed in the Biennial World Folk Festival where, representing Canada, they placed seventh out of sixteen countries in folk dancing.

Shumka Dancers dance for fun and enjoyment—which they easily convey to their audiences. They are a young, vital and dynamic group that share the culture of their ancestry with all to whom they perform.

University of Alberta Orchesis

by Cathy Herbut

The struggle is hard and slow, but it has been that way all along—and progress has been made. So if the past is any indication, the future looks bright for the Alberta Ballet Company.

Of international repute are Edmonton's Shumka Dancers, a Ukrainian ethnic dance ensemble founded in 1959 by Chester Kuc to promote and maintain Ukrainian culture in Canada. The club presently consists of approximately twenty-five members, all of Ukrainian ethnic extraction—which is a criterion necessary to belong to the group. Dancers practice weekly at Archbishop MacDonald High School under the guidance of those members of the group considered to be most experienced in the dances being practiced. Chief choreographer for the group is Orest Semchuk, who has been on the Edmonton dance scene for the past several years.

All dances are choreographed and are usually fast moving and highly spirited. Costumes are authentic and represent those worn on various occasions in different parts of the Ukraine.

Shumka Dancers are self-supporting, earning their money giving concerts. Their travel record is most impressive. The group has recently returned from a very successful trip to Yellowknife, N.W.T. where they played to sell-out crowds at \$25.00 a couple. They have performed in various centres from Vancouver to New

(modern dance club) began in 1964 as an extra-curricular activity, sponsored by the Faculty of Physical Education and directed by Mrs. Dorothy Harris, for a small handful of people interested in creative dance. Since then, the club has increased its membership (both male and female) greatly, and is now a registered Students' Union Club which meets twice weekly in the dance studio of the Physical Education Building—Tuesdays for general interest, and Thursday for production work.

Orchesis is rather unique in that it offers young dancers the chance to be creative and to compose their own dances, within a predetermined structure, established for the most part, by four choreographic supervisors, all faculty members within the Faculty of Physical Education and Department of Drama. Orchesis also gives its members experiences in organizing and staging their own productions—the major one being its annual "Dance Motif", held early each calendar year in SUB Theater. For the past two years Orchesis has taken excerpts of their program to Calgary, as part of a Calgary-Edmonton modern dance exchange. Next year the club hopes to expand the exchange to include Regina and Saskatoon as well. At present, the club is working on a lecture-demonstration film on modern dance to be shown later this year on CBC Educational TV.

The main problem the club faces is a constant turnover of members, as students pass through the University each year. Despite this, however, the standard of dance is steadily improving.

Requirements for membership?—none, other than a desire to participate in creative dance. And the club heartily welcomes new members!

In addition to actual performing groups, the Edmonton dance scene benefits from dance associations which are dedicated to the advancement of specific forms of dance.

One of the oldest of these is the Alberta Highland Dancing Association which was founded as an Edmonton body in 1935 by Joseph Shirlaw, William McQuinnie, and Arthur Miller. The Association is now a provincial one with branches in Red Deer, Jasper, and Calgary as well as Edmonton, which alone boasts a dancing membership of 450. In Edmonton, the AHDA supports four annual competitions, two local and two open. Of these, one is a Northern Canadian Championship. In addition to competitions, the AHDA also involves its dancers in the annually touring "White Heather Show" from Scotland and various local festivals which display highland dancing.

Over the years the AHDA has fostered the development of numerous champions—some of them of world class caliber—such as Angus MacKenzie, 1969 adult world champion; Nancy Hays and Susan Passmore, first and second in the 1965 junior world championships—to name only two. Time and again Edmonton dancers have brought home honors from Scotland—including British and Scottish, as well as world championships. This could not have been possible, had it not been for development of "at home competition" by the Alberta Highland Dancing Association.

A younger, yet similar association to the AHDA, is the Alberta Tap Dancing Association which was established in 1965 by Mary Gay Strong and Cathy Herbut, who felt that Alberta tap students should be provided with an outlet for their talents. The Association has over fifty active members, most of them Edmontonians, interested in the promotion of tap dancing.

Since its inception, ATDA has sponsored five tap competitions which have involved hundreds of Alberta tap students and greatly increased the standard of tap dancing in Alberta. Another major project of the Association is its annual "Dance Spectacular"—an Easter benefit show for crippled children which is directed and choreographed by Al Gilbert of Hollywood.

Mr. Gilbert has commented that tap in Edmonton is as good as or better than that in any of the major American cities—something of which the city has to be proud. With tap dancing making its way back onto the Broadway and TV scene, there is no telling how many Edmontonians the ATDA may help into the "big time".

The dance in Edmonton is strong. The city has many interested and capable teachers, organizers and administrators; and a young, vibrant and talented group of students and performers. The tragic thing is that because there is no professional outlet for the high degree of talent that is built up here, dancers either move to centres where they can make their way in dance—or they forsake dance in favor of something more secure. If Edmonton could find a remedy for this situation, it would have a dance centre that would rival almost any in the world.



ORCHESIS AT U OF A
... creating with dance



ALBERTA BALLET
... experimenting in jazz and character

photos by Chris Scott
Dave Hebditch

Alberta Ballet

The Alberta Ballet Company is now semi-professional. The performances February 25 and 26 in SUB Theatre demonstrated that it has dancers that deserve this investment. The ten female and four male dancers easily fulfilled the demands of all the dances except the first, "The Land of Snow".

Unfortunately the dancers are not technically capable of the effortlessly elegant dancing necessary to the presentation of the closing scene of Act One from "The Nutcracker". The girls in the corps moved their arms like automats and their lines of bourees, or small smooth steps on point, across the front of the stage look like a painful struggle. The four couples danced fairly well and the brief pas de deux, danced by Denise Ridgeway and Larry Dill on the first night was quite enjoyable, although Larry attended his partner rather awkwardly.

The jazz ballet, "Then . . . Here and Now", choreographed by Eva Von Gencsy and Michel Boudot was performed in Edmonton this summer by the choreographers with the Banff School ballet company. It was excellently danced, in a shorter form, by our ballet company. In particular, Merrilee Hodgins, in the opening number and in her solo "Loneliness", and Larry Dill in his solo in "Group Spirit" gave the audience the exciting, cat-like feeling of jazz. This was lost in the end of the ballet. The choreography for "Love", danced by Merrilee Hodgins and Allan Douglas, was unromantic and unsensual, making them just two people dancing.

All of the six "Divertissements" presented were enjoyable; two were good.

"Vivaldi for Four," choreographed by Larry Dill, was four girls doing steps in unison and counterpoint, forming nearly static geometric patterns. Although this is not original, it was effective and different from the rest of the evening. The two front girls, who were (I think) Denise Ridgeway and Teri Willowbough, danced softly and clearly. Teri was particularly flowing and graceful.

"Chanson de Matin", choreographed and costumed by Ruth Carse, enabled the audience to enjoy the graceful, clear, well-coordinated dancing of Merrilee Hodgins and see some more traditional ballet.

The most complete and effective presentation of the evening was "Pastel Abacus". This was created and choreographed by James Clouser (who also choreographed "The Land of Snow") especially for the Alberta Ballet Company. It makes use of seven episodes to the songs of Sonja Zarek, Fred Neil, and Jim Webb to develop the personalities of each character and build to the inevitable conclusion. All of the roles perfectly fit dancing of the different members of the company. The powerful dancing of Larry Dill in "Everybody's Talking", the loose and agile dancing of Rick Wakal in "That's the Bag I'm In", and the intense, withdrawn dancing of the introverted girl, (portrayed by Helen Skakoon), firmly established the mood of this modern ballet.

The last presentation, "Polovtsian Dances" from Prince Igor, was choreographed for the company by Ruth Carse. It is meant, I believe, to enliven the evening with character dancing, action, color, and send the audience home happy. But it appears to me to be messy and pointless. The constant repetition of the leaps and gestures of the warriors,

the jumping and stomping of the Polovtsian maidens, and the seductive undulating arms and arching backs of the Persian slaves who continually approach and then attempt to escape the warriors, leads to boredom.

Aside from the "Polovtsian Dances", the performance was highly enjoyable and worth attending. I was disappointed by the small audience which contained almost no university students. Do we only support campus dance organizations? The calibre of the dancing by the Alberta Ballet Company was much higher than that of any other local, or provincial, dancers I have seen. I hope that more imaginative personal works similar in scale to "Pastel Abacus" will be added to the repertoire as the company matures.

Showcase '70

"Dance Showcase '70" used the SUB Theatre on March 4th. It was a monotonous, combined recital presented by the Alberta Professional Teachers' Association. There were four interesting, very brief modern dance sketches, three reasonable bits of ballet and one terrible one, and a lot of stuff which should not be called jazz or character.

Most of the teachers in the categories of tap, jazz, and character, used ideas and choreography completely unsuitable to the age of the dancers. Most alarming, however, was the appearance of the Alberta Ballet Company, as guest artists, performing the least meaningful or original work, "Polovtsian Dances" from Prince Igor. It's one thing to watch your young son and daughter attempting to correctly perform a routine and another thing to be bored or insulted by strangers with many more years of training!

—Nancy Henwood

records

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Take your 10 favorite rock albums, your 10 favorite jazz albums, and your 5 favorite classical or easy-listening albums; put them all together and you've got The Nice. Never in my life have I ever heard so much different music in one album. To call this group eclectic would be an understatement.

For example, in the first cut on side 1 (Azrael) you hear what is basically a hard rock song with a touch of Rachmaninoff boisterously inserted on a honkey-tonk piano, an Oscar Peterson style jazz riff, and even a smidgeon of be-pop vocal harmony.

Tim Hardin's "Hang On to a Dream" shows a great sensitivity to the feeling that Hardin tries to communicate. Keith Emmerson's piano work here is brilliant. He has to be one of the most talented pianists in popular music.

"Diary of an Empty Day" is fancy, and the excerpt from Lalo's symphony *Espanol* comes as a shock.

Their excursion into blues "For Example" starts out as a combination of Deep Purple and Blood, Sweat, and Tears, then resolves itself into something more original. The sudden insertion of a trumpet seems quite well prepared for, and it leads quite convincingly into a terrific jazz waltz.

Side 2 is recorded live. "Rondo '69" is a Dave Brubeck classic done with a driving trainlike rhythm.

Bob Dylan's "She Belongs to Me" bears only a superficial resemblance to the original. The Nice turn it into a totally original blues thing, complete with intrusions of the Magnificent 7 theme, and an ingenious baroque insert—with a touch of soul.

The Nice may be a show-off group; but they definitely have a lot of talent to show off. Rest assured that this record is going to stimulate a lot of controversy among enthusiasts of pop music.

Based on this album, I would say that The Nice (along with Jethro Tull) rank as one of the most imaginative and musically talented groups in the pop music business. THE LETTER: Brian Browne (Capital SKAO 6305)

The Brian Browne Trio have matured greatly since their first two albums. In their latest release they are much more together than in their previous two. The trio is backed by a small orchestra (Sounds-Orchestra style).

A Canadian jazz pianist, Brian Browne has gained some recognition internationally. The record is Canadian produced and recorded in Toronto.

Besides a 10 minute version of the title song, the album includes "If I Were a Carpenter", "Hi Heel Sneakers", a beautiful medley of "A Salty Dog" and "Sgt. Pepper's Lonely Hearts Club Band", "What the World Needs Now is Love" (which is almost totally unrecognizable), "Games People Play", plus two pretty good Brian Browne originals.

Though not particularly imaginative, it is a very pleasant album for people who enjoy light jazz.

—Larry Saidman



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symphony reviews

This, faithful readers, all three of you, is the last Casserole symphony review this year. Just think, you'll be able to go to a concert without having to worry about the ulcers you're developing reading this stuff the following Friday.

But it's even better than that. Dear Irene Harvie has so much copy that I'm limited to meager 55 lines, so the agony will be short, if not sweet.

First, the last mid-week concert on February 24. The unquestionable highlight of the evening was Manus Sasonkin's *Symphony, Op. 4* conducted by the composer. In a conversation

with Ted Kardash, I learned that this incredible work was written when Professor Sasonkin was only 18. It is work with a tremendous feeling of space and it was a tragedy there were only 400 people there to hear it.

I'm sure that low attendance will kill the mid-week series next year and this is a shame because, with a proper programming and good publicity, it could be a success.

Gloria Richard sang a pleasing selection of songs. I particularly liked her handling of "To this we have come" from Menotti's *The Consul* but I found her voice a little thin on

the high notes and foggy in the mid-range.

The Sorcerer's Apprentice by Dukas was handled with preciseness and Elgar's *Enigma Variations* were enjoyable. It is a pity there is not more space to do the concert justice.

Last Saturday was mixed experience. Liszt's *Les Preludes* (I took that title from the program, and like the worthy directors of our cosmopolitan symphony, I know you understand the French) was played with a lot of guts and drive. Marek Jablonski returned to play Serge Rachmaninoff's technically demanding *Rhapsody on a Theme of Paganini* with nuance and presence, but there seemed to be something missing. And that something was in the work and not in the pianist. *Rhapsody* is too powerful and empty to show off Jablonski's sensitivity properly. It's nice to hear Marek Jablonski in the stuff he's best in when he makes one of his infrequent visits. He is not at his best in

this piece.

The music from Stravinsky's ballet *Petrushka* would have been beyond the symphony's capabilities two years ago, and it was still a challenge to the orchestra's potential last Saturday. The orchestra came away from this work pretty well unscathed. There were breakdowns in the coordination between sections here and there, but when it came to the crunch they were surprisingly professional. Moshe Hammer, sitting in for an ailing Marguerite Marzantowicz, set the standard for some really great work in the violins. I particularly liked their handling of the phrases which start forte and then go into a rapid decrescendo (Bravo!). I could praise the Harlan Green's flute, Don Harris's trumpet, the Horns, and the Woodwinds for hours, but that's all the space there is.

For more opiated stuff on next year's program turn immediately to Page Forum-Five. —Brian Campbell

books

ORDINARY, MOVING by Phyllis Gotlieb. Oxford University Press, Toronto.

The title of this book is the name of a children's game, but it is also a capsule commentary on the book itself. Phyllis Gotlieb takes the ordinary things of contemporary, middle-class life and turns them into beautiful and moving poems.

For her, Belsen and Auschwitz, Russian pogroms and the ceaseless exile of the Jews are not dim, half-forgotten stories: they are here and now, an important part of her consciousness. She can exult in her faith; she can make a joyful noise unto the Lord:

deafened argument agreement pilpul
dishes clapped hands walls clashed cymbals
samovar turned to beaten
gold and the fire rose and bowed
silver in every ember
:and a thousand miles below
:below in his red sty Satan
clasped black wings over ears closed eyes and
shivered in every member:
adonoy echoed
there is no King but God

But she is acutely aware of the pain and horror of life on earth:

but do angels ask forgiveness?
and are angels beaten to dust?
are they killed by men and eaten
by pigs in the streets of Berdichev?

The realization of death cannot destroy Phyllis Gotlieb's delight in life. "For John Andrew Reaney" is a lovely and simple poem which uses at its base the song "Green Grow the Rushes-o". This old song, with its medieval tune and strange lyrics, is the kind of song that seemingly comes from nowhere and exists only because it is handed down through generations of children. Miss Gotlieb infuses new meaning into it, while still retaining its mystery. "Two, two, the lily-white boys/Dressed all in green-o" becomes

three, three the starwhite petals of the lily
blowing in the wind on a stalk of living green-o
and the refrain becomes "One is one and God's alone and ever more shall be so."

Not all the poems in *Ordinary, Moving* are works of art. Some of them should have stayed in the coffee klatsch. One poem, appropriately entitled "Nothing", is all about how she can't think of anything to write. Another is a 3 a.m. monologue about her teeth, coffin worms, the general rottenness of life, concluding with the profound statement "and yet I seem to get to sleep". This drivel we can do without.

The last poem in the book, which is the long title-poem, deserves attention for the way in which Miss Gotlieb has used children's rhymes and games to create a world where humour can quickly turn into cruelty, innocent and meaningless little chants become sinister and evil, and where the sing-song rhythm only emphasizes the harsh meaning of the words. Most games that children play are full of rigidity adhered-to rules. Miss Gotlieb has picked this up and extended it:

ordinary throw the ball against the fence, catch it
moving same thing, don't move your feet laughing
mustn't show your teeth talking
shut, your, mouth

She has also captured the lack of sentimentality in children, which often extends to callousness. Horrors are stated matter-of-factly:

back skin, drum belly
little stick leg
Papa paint the sores on
hold your hands and beg

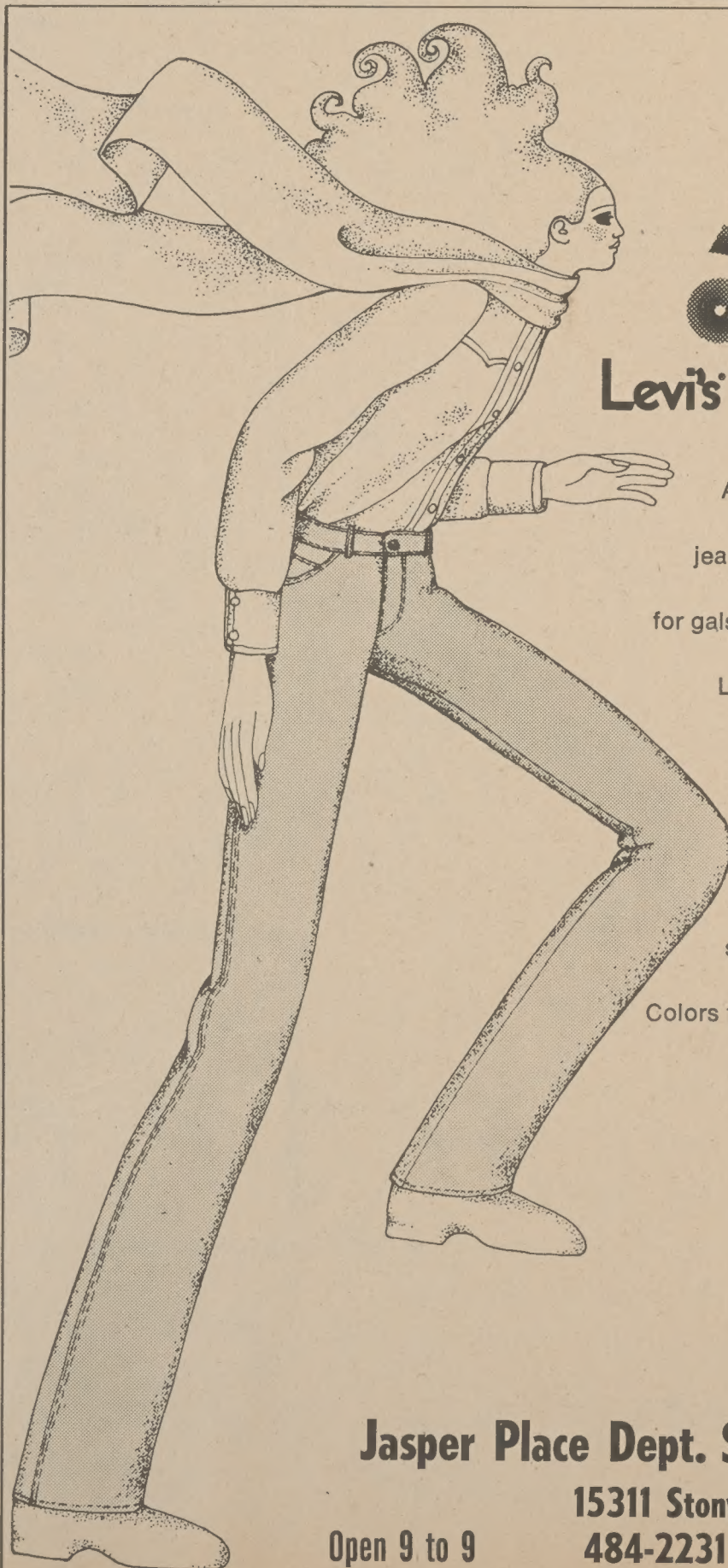
In the midst of it all, her wit can still come dancing through:

where do you come from, Popoli
in your laplap jockstrap sewn with bead?
I'm growing up in New Guin-ea
under the eye of Margaret Mead

The last part of the poem is a modernized version of Blake's *Songs of Experience*, a logical conclusion to the simple form of the preceding verses.

Ordinary, Moving is well worth reading; it is a valuable contribution to Canadian poetry.

—Margaret Calder



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